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Reports from the Classical Field

It is the purpose of this department to keep the readers of the *Journal* informed of events and undertakings in the classical field, and to make them familiar with the varying conditions under which classical work is being done, and with the aims and experiences of those who are in one way or another endeavoring to increase its effectiveness.

The success of the department will naturally depend to a great extent on the co-operation of the individual readers themselves. Everyone interested in the *Journal* and in what it is trying to do is therefore cordially invited to report anything of interest that may come to his notice. Inquiries and suggestions will also be useful in directing the attention of the editors to things which may otherwise escape their notice. Communications should be addressed to J. J. Schlicher, 1811 N. Eighth Street, Terre Haute, Ind.

Presentation of the "Captivi" at Earlham College.—The great handicap of a small college in the production of a Latin play is the limited number of students from whom competent actors can be selected. The Earlham performance, however, was unusually fortunate in this respect, even though it was necessary to choose several students who had not specialized in Latin. The part of Ergasilus, particularly, was acted with life and spirit.

The performance was given in College Hall at Richmond, Ind., under the auspices of the Latin Club. The programme of the club during the year had been a study of the classical drama, and the original intention was to present only one or two acts of a play of Plautus. The growth of interest in the ideal however, and a clearer conception of its feasibility, resulted in the development of the larger plan.

Such an ideal performance as the one at Harvard was of course impossible. An accurate quantitative rendering of the lines was given up early in the course of the rehearsals, as it became evident that with the time at their disposal—the performers had to carry all their regular work in addition to this—several of them would sacrifice therefor the really intelligent and spirited interpretation of the parts, and this latter aim was constantly held up as the *sine qua non*. In the face of much friendly warning, to the effect that there should be no music without accurate scansion, it was decided to introduce the Frederic DeForest Allen *Phormio* music during all the *cantica*. While this was undertaken with some misgivings, the result was entirely satisfactory. The effect of this characteristic musical "background" was good, and it was distinctly appreciated by the audience. There was no difficulty in so directing the instruments as to secure loud and soft, spirited and quiet effects, in harmony with the spirit of the lines. The *tibicen scaenicus* played his part with the double flute so perfectly as to

deceive many in the audience. The score of Professor Allen's music was changed so as to drop out the bassoon (no competent player being available) and substitute the flute for the oboe, the latter proving too shrill and strong for a small auditorium; this left the flute and two clarinets.

The costumes, with the exception of two, and the wigs, beards, and shoes were made on the campus. It was a pleasant task to follow the Harvard models, although Indiana seemed sufficiently remote from Boston to make the use of undervests and "tights"—the costume of the *puer* alone excepted—unnecessary. The scenery required for the *Captives* is very simple, and it was not difficult to arrange an entirely adequate stage-setting—the house, filling the entire background, the streets, and the altars.

The introductory and explanatory address by the Hon. W. D. Foulke, and a libretto containing a metrical translation of all the longer speeches and full synopses of the rest, served to orient the audience, which was for the most part a popular one.

It may be of interest to some to know that the total expenses of the performance were little over a hundred dollars. C. K. C.

A "Latin Commencement" at the South Omaha High School.—This entertainment, conceived of as a means of bringing Latin within the interests of pupils and parents in a packing-house town, was naturally undertaken by the Latin teachers of the high school with not a little fear. For all its novelty, however, or perhaps partly because of it, the event created widespread interest, drew a crowded house, and left \$125 as net proceeds. The entertainment, for the success of which every pupil in the department worked most willingly, consisted of Latin songs and declamations, a mock trial, a Roman school, and a short farce, *The Court of Juno*.

The Court of Juno, a lyrical drama in two acts, contrasted the present with the mythological ages, and portrayed the changes wrought by religious and scientific thought in moral and physical life.

The mock trial had a complete modern equipment of judge, jury, court reporter, bailiff, etc. In it the three upper classes, through their counsel, preferred charges against Virgil, Cicero, and Caesar. By means of the latest invention—connection by telephone with King Pluto—Mercury was instructed to conduct the accused before the "Classical Court." As each indictment came up, the attorneys for the prosecution argued the case admirably, and just as eloquently the Romans defended themselves. Virgil and Cicero were acquitted by the jury and sent back to Hades. In the case of Caesar, however, witnesses were introduced, one of whom was Ariovistus, subpoenaed from the lower world. Though the accused defended himself ably, he was found guilty and sentenced to "build a bridge across the Missouri exactly like the one he built across the Rhine, and to stand ready to explain the building of it to any Latin student who came to him." The prisoners, as well as the witness, wore the dress of their times.

The little boys who belonged to the Roman school were freshmen. They entered the schoolroom playing *pila*, and when called to order, recited their

multiplication tables, language and geography lessons, spoke pieces and sang, all in Latin, quite readily. One little fellow who was late and received a flogging, shouted, "Bonus ero, magister; bonus ero, magister," quite as if he meant it. Later on he redeemed himself by reciting

Mica, mica, parva stella,
Miror quatenam sis, tam bella.

A song to Aurora at the beginning of the entertainment, and *Gaudeamus igitur* during one of the intervals, were sung by a chorus of seventy-five voices.

A. M. F.

Hermann Usener, 1834-1905.—On October 21 Hermann Usener died in Bonn, where for nearly forty years he had lived and taught, at the age of seventy-one. His name is perhaps less well known than that of many others, who by works of a more general or summarizing nature are constantly brought to the attention of fellow-workers, but few greater classical scholars have lived in our time. It reveals a characteristic trait of his restless, penetrating mind that practically all of his publications, whether put forth as books or as shorter monographs, were in the strictest sense works of investigation. To him more than to any other one man we owe the great, though gradual, transformation in classical studies which the last three decades have witnessed—the collapse of the stately structure of *Altertums-wissenschaft*, which Wolf and Boeckh had elaborated, and the replacing of its parts in their proper relationship to the framework of history as a whole. He was impatient of conventional boundary lines in the territory of scholarship, and in nearly every subject which he studied he transcended in all directions the usual barriers which confine the vision of the classical student. He loved wide horizons and deep perspectives, and all of his published work bears evidence of this craving for a complete historical understanding.

But, in spite of his great attainments and the number and importance of his published works, he looked upon himself primarily as a teacher. What he was in this capacity only those can know who were privileged to enjoy his instruction; but for the world at large it could be demonstrated impressively by a mere list of his pupils, or by an enumeration of the works of others which profess their debt of obligation to his suggestion and guidance. After the withdrawal of Ritschl in 1865, and the untimely death of Jahn in 1868, it seemed as if the famous school of classical philology in Bonn was destined soon to be no more than a memory of past greatness. That it maintained its leadership for another generation was due in largest measure to the genius and devotion of two men, Usener and his brilliant colleague Buecheler, whose name cannot be repressed here, after so many years of almost inseparable association with the name of him who has now gone before.

G. L. H.

St. Louis High Schools.—A recent change leaves Latin as the only language for the four years of the high-school course known as the "Teachers' Preparatory." Latin is required throughout the course.

Greek is now given at the Central and the McKinley High Schools, and will be offered at the Yeatman at the beginning of the February term. It is said that there are more Greek pupils at the Central High School than in all the high schools of Chicago.

Lawrence University, Appleton, Wis.—The institution has been provided with increased library facilities for classical work, and five graduates (four in Latin and one in Greek) are working for their master's degree. Additional courses in Greek have been introduced by Professor Albert A. Trever, who has recently been appointed to the chair of Greek.

Mr. Athol Robbins, the Rhodes scholar from Wisconsin this year and a Lawrence man, intends to devote his three years at Oxford to Greek and Latin.

University of Mississippi.—Classical education in the South has suffered a serious loss in the resignation of Dr. P. H. Saunders, professor of Greek at this university. By his enthusiasm and magnetism he had greatly increased the number of classical students in the schools of the state, and had raised the standard of scholarship. He is now president of a bank at Laurel, Miss.

Roxbury Latin School.—Headmaster William C. Collar is beginning his fiftieth year of service at the school.

Clarence W. Gleason, for sixteen years an instructor, has resigned to go to the Volkmann School, a boy's preparatory school in Boston. His successor is Reginald Foster, Harvard, 1903, who comes from the St. Paul's School, Concord, N. H.

University of Missouri.—Several changes have occurred in the department of Latin. Professor Jones is obliged by an increased enrolment to give more of his time to his duties as dean. Miss Eva Johnston has returned from a year's leave of absence spent in Königsberg, where she took her doctor's degree. Dr. E. H. Sturtevant, who occupied her place in her absence, has gone to Indiana University. Additions to the instructional force are Howard V. Canter, Ph.D. (Washington and Lee), instructor in Latin, and Truman Michelson, Ph.D. (Harvard), who has the work in Sanskrit and comparative philology. The latter is busied with a study of the root *khyā* in Pāli and Prākṛit, while the former is continuing his work along the lines of his doctor's dissertation, which dealt with infinitive constructions in Livy.

The Harvard and Yale Examinations.—A great deal of complaint is being made by preparatory schools over the failure of Harvard and Yale to make the same division of the entrance Latin requirements between the preliminary and the final examinations. In schools which prepare for both, a wasteful extra provision is regularly necessary in order to accommodate a few students. It appears, however, from an article in a recent number of the *Educational Review*, that Harvard is showing some willingness to accept the requirements of the College Entrance Examination Board of the Middle States and Maryland.